THE SHAKESPEARE ASSOCIATION BULLETIN

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THE NEW MEMORIAL AT STRATFORD

By Archibald Flower

ON March 6th, 1926, the historic Memorial Theatre at Stratford-upon-Avon was burnt to the ground. For nearly fifty years this little Theatre had been famous for its Shakespeare Festivals to which visitors flocked from every quarter of the globe and notably from the United States.

The fire occurred at a disastrous moment when active preparations for the 1926 Birthday Festival were in progress and the entire outfit of scenery, properties and costumes were destroyed. It was clear however, to all concerned, that the tradition of so many years must not be abandoned. Fortunately a large Picture Theatre in the town was available with ample seating accommodation and first-rate acoustic properties. What was equally important, some thousands of square feet of land lay vacant at the rear. Before the Memorial Theatre had ceased to burn, plans had been made for the erection on this land of a completely equipped stage with dressing rooms, workshops, super rooms and stores for housing the scenery, properties and wardrobe for a repertoire of ten productions. Simultaneously work was put in hand for replacing the destroyed equipment and within five weeks of the fire the Festival opened according to plan at the appointed day and hour. What threatened to be a complete disaster was thus converted into a triumph for all concerned.

There remains the future: the temporary theatre, while just adequate to the emergency, cannot house the still growing Festival audience indefinitely. By the end of the year it is hoped that the scaffolding of the new Memorial Theatre will be rising above the Stratford horizon.

With the object of making the new building a worthy shrine for the commemoration of the world's greatest Poet, an appeal signed by three Prime Ministers was recently launched for a Rebuilding and Endowment Fund. While the old building was adequately insured, the scale of the Festivals has increased to such an extent that by the time of the fire it was altogether outgrown. A considerable further sum is needed if the development of past years is to be maintained. The international significance of the Festivals has long been recognised and the plays of Shakespeare have become the common heritage of the whole world. It is not surprising therefore to learn that the whole world is contributing to the fund. Needless to say, we look confidently towards America for help in this great work. Indeed it is evident that America is prepared to con-

tribute handsomely when we read the many distinguished names on the list of our American Committee and when we hear of the magnificent donation of scenery and dresses made by E. H. Sothern and Julia Marlowe.

The Shakespeare Memorial Theatre is the only Theatre incorporated under Royal Charter: its Patron is His Majesty the King and the President is Viscount Burnham. The control is vested in a Governing Body which annually appoints an Executive Council of twenty. (Those who have contributed not less than £100 to the Fund are eligible for Governors.) The Royal Charter enacts that no Governor shall derive any profit from the undertaking, either directly or indirectly. All funds or property may only be used to further the objects enumerated in the Charter.

It is interesting to note that some of the Vice Presidents of the Shakespeare Association of America, are Governors of the Memorial Theatre, i. e., Horace Howard Furness, Julia Marlowe, Edward H. Sothern.

"I LIKE TO THINK OF SHAKESPEARE"

I like to think of Shakespeare, not as when
  In our old London of the spacious time
  He took all amorous hearts with honeyed rhyme;
  Or flung his jest at Burbage and at Ben;
  Or speared the flying follies with his pen;
  Or, in deep hour, made Juliet's love sublime;
  Or from Lear's kindness and Iago's crime
Caught tragic hint of heaven's dark way with men.
  These were great memories, but he laid them down.
And when, with brow composed and friendly tread,
  He sought the little streets of Stratford town,
That knew his dreams and soon must hold him dead,
  I like to think how Shakespeare pruned his rose,
  And ate his pippin in the orchard close.

—E. K. Chambers in *Shakespeare: A Survey.*

CLASSIFIED INDEX OF SHAKESPEAREANA IN THE PERIODICALS OF 1925.

Samuel A. Tannenbaum

List of abbreviations employed in this bibliography:

C. J.=Classical Journal.
C R.=Contemporary Review.
C W.=Catholic World.
D R.=Dublin Review.
Ed.=Education.
Eng S.=English Studies.
E R.=English Review.
E S.=Englische Studien.
F R.=Fortnightly Review.
G-R M.=Germanisch-Romanische Monatsschrift.
H J.=Hibbert Journal.
J E G P.=Journal of English and German Philology.
L D.=Literary Digest.
L R.=Literary Review.
L T.=Literary Supplement to the London Times.
M L N.=Modern Language Notes.
M L R.=Modern Language Review.
N Q.=Notes and Queries.
N R.=New Republic (N. Y.).
P Q.=Philological Quarterly.
Q R.=Quarterly Review.
R A-A.=Revue anglo-américaine.
R E S.=Review of English Studies.
S A B.=N. Y. Shakespeare Association Bulletin.
Sh.=Shakespere or Shakespeare.
S J.=Shakespeare Jahrbuch.
S P.=Studies in Philology.
S R L.=Saturday Review of Literature (N. Y.).
T A M.=Theatre Arts Magazine.
V Q R.=Virginia Quarterly Review.

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P. Rebora's L'Italia nel dramma inglese (1558-1642). Rev.—L T. Oct. 1 (p. 633).

J. M. Murry's Keats and Sh-. A study of Keats' poetic life from 1816 to 1820. (Rev.—L T W. Oct. 1 (p. 634).

Sh- in India.—R. J. Minney.—Empire Rev. May (41: 533-6).

Sh- Studies.—S. C. Chew.—The Nation, Oct. 14 (12: 436-8). Review of books by Sugden, Kellner, Haines.

Das heroische bie Sh-.—F. Brie Vortrag.—Neue Zürcher Zeitung, 1925, No. 927. Morgenansgabe.

An Elizabethan Diarist [J. Manningham].—E. K. Broadus.—Dalhousie R. (4: 69-76).

Sh- through modern spectacles.—R. de Cordova. —Great Thoughts, Oct.

A Russian Shakespearean.—C. H. Herford.—Bull. J. Ryland's Library. July (9: 543-80).

The Shakespearian element in Milton.—A. Thaler.—P M L A. Sept. (40: 645-91).

Sh-'s Birthday Anniversary at Stratford.—The Stage, April 30 (p. 17).

Sh-, Ben Jonson und die Folio von 1623.—W. Keller.—Sh J. 1924 (59 & 60: 123-29).

Le "Nouveau Sh." F. C. Danchin.—R A-A. August vol. 2, No. 6.

G. C. Taylor's "Sh-'s Debt to Montaigne." (Rev.)—L T. 12/24/25 (p. 805).

Amazing Search for two Lost Manuscripts.—By H. H. Furness.—N Y Eve Post Literary Review, Oct. 3 (p. 6).

Tracking down two Lost Manuscripts.—By A. H. Quinn.—N Y Eve. Post L R., Oct. 10 (p. 6).

Staging and Stage History.

E. K. Chambers' The Elizabethan Stage. (Rev.) —W. W. Greg.—R E S. Jan. (1: 97-111).

The Rights of Breston and D'Avenant in Elizabethan Plays.—A. Nicoll.—R E S. Jan. (1: 84-91). Reply by H. Spencer, R E S. October.

Sh- in Munich.—L R. Jan. 10. The Munich way of playing Sh.

Hungary's Old Vic.—F. W.—Living Age, Dec. 12 (327: 591-93).

E. K. Chambers' The Elizabethan Stage. (Rev.) —S. C. Chew.—M L N. June (40: 355).

Sh- and the Theatre.—Leading article in L T. June 18 (pp. 405-6).

The Evidence of Theatrical "plots" for the history of the Elizabethan stage.—W. W. Greg.—R E S. July (1: 257-74).

Alteration of Sh- in the theatre of the Restoration.—L. M. Eich.—A. J. Speech.—Educa., June (11: 229-36).

Sh- and Harlequin.—J. W. Beach.—V Q R. July (1: 247-60).

Women on the Pre-Restoration Stage.—T. S. Graves.—S P. April (22: 184-97).

English Actors in Paris during the lifetime of Sh-.—F. A. Yates.—R E S. October (1: 392-403).

Defending Sh- in French.—Lit Dig. Jan. 3 (84: 25-6).

Das Schauspielerische in Sh-'s Dramen.—O. Ludwig.—Masken (18: 117-9).

Sh-'s Appeal to Broadway.—C. Hamilton.—World's Work, Jan. (49: 288-94).

The Revels Books: the writer [Sir William Musgrave] of the "Malone Scrap."—D. T. B. Wood.—R E S. Jan. (1: 1-3).

The Suspected Revels Books.—D. T. B. Wood.—R E S. April (1: 1-7).

Fifty Years of Sh- on the Stage.—W. M. Furneaux.—Cornhill M. (57: 623-38) (Nov. 1924), 753-66 (Dec. 1924); 58: 113-26 (Jan. 1925).

Cf. Titus Andronicus; Macbeth; Hamlet.

Textual Criticism.

L. Kellner's "Restoring Sh-." (Rev.)—L. T., July 23.

——— W. W. Greg.—R E S. Oct. (1: 463-78).

——— B. A. P. Van Dam, Oct. Eng. S. (7: 150-54).

"Studies in the First Folio." (Rev.)—R. B. McKerrow.—R E S. Oct. (1: 492-94).

Textual Criticism of Sh-'s Plays.—By B. A. P. Van Dam.—Eng. S. August (7: 97-115).

L'art de traduire Sh-: traductions d'autrefois et traductions d'aujourd'hui.—A. Dubeux.—Rev. universitaire (34: 114-27), July.

Die Sh- Ausgabe von Theobald (1733).—W. Mertz.—Giessener Beitraege Z. Erforschung der Sprache (2: 193-248).

THE SHAKESPEARE BOOK SHELF

(Lack of space compels us to postpone until the next issue more extensive mention of recent publications.)

Julia Marlowe Her Life and Art. By Charles Edward Russell. New York and London: D. Appleton and Co. Pp. 582. 29 Illustrations. $5.00

A highly sympathetic and well-documented appreciation of the great actress' career. Fluently and attractively written, it is an important record which is bound to appeal to all lovers of the Shakespearean stage tradition.

Shakespeare: A Survey. By E. K. Chambers. New York: Oxford University Press, American Branch. Pp. 325. 1925.

The collected introductions to the Red Letter Shakespeare (published by Blackie and Son) prepared twenty years ago, and concerned as the preface says with "the shifting phases of his pessimistic or optimistic outlook on life" and also with "the types of dramatic expression * * * as handled by Shakespeare." Although an ambitious little volume covering all the plays, it displays a wealth of interpretation, which, as we should expect from Sir Edmund, is often extremely suggestive.

A Shakespeare Handbook. By R. M. Alden. New York: F. S. Crofts and Co. 1925. Pp. 240. 1926.

This is the last publication which Professor Alden, one of the vice presidents of the Shakespeare Association, was allowed to complete. The volume justifies itself by the useful assemblage of generous quotations or of synopses of the sources which the dramatist used in nineteen of the plays.

Shakespeare of Stratford. By Tucker Brooke. New Haven: Yale University Press. Pp. 177. 1926.

The handbook of information which rounds out the Yale Shakespeare. Professor Brooke has elected to concentrate chiefly upon a presentation of the documentary evidence about Shakespeare and nowhere else can one find in a volume of such modest cost so extensive an array of this evidence. Brief though noteworthy, also, is the chapter on "The Personality of Shakespeare." (Many readers will be glad to be referred to the essay from which Mr. Brooke derived some of his most discriminating points, his own article "Shakespeare Apart," which appeared in *The Yale Review*, October, 1921. We urge him to make more accessible in book form this keenly reasoned exposition of the differences between Shakespeare's attitude and that of his contemporaries.)

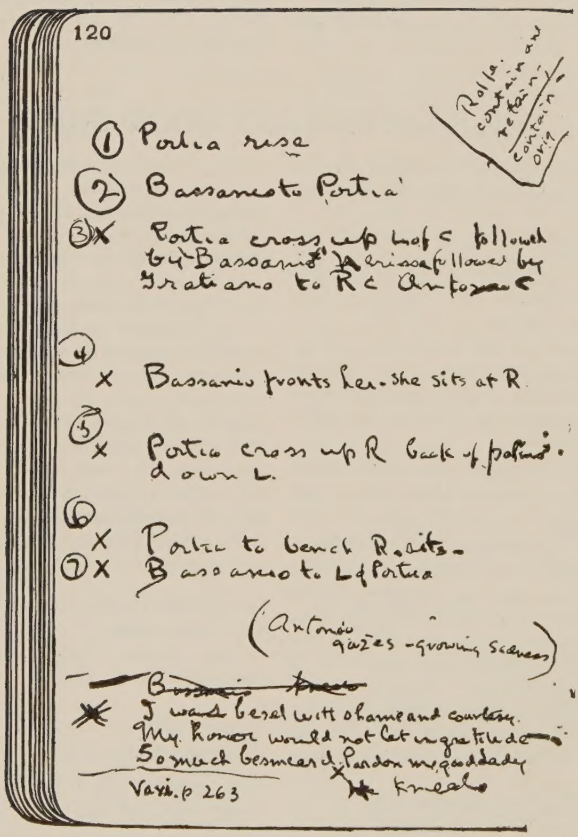
The following publications have been received:

Bulletin No. 57, (July, 1926) of The English Association.

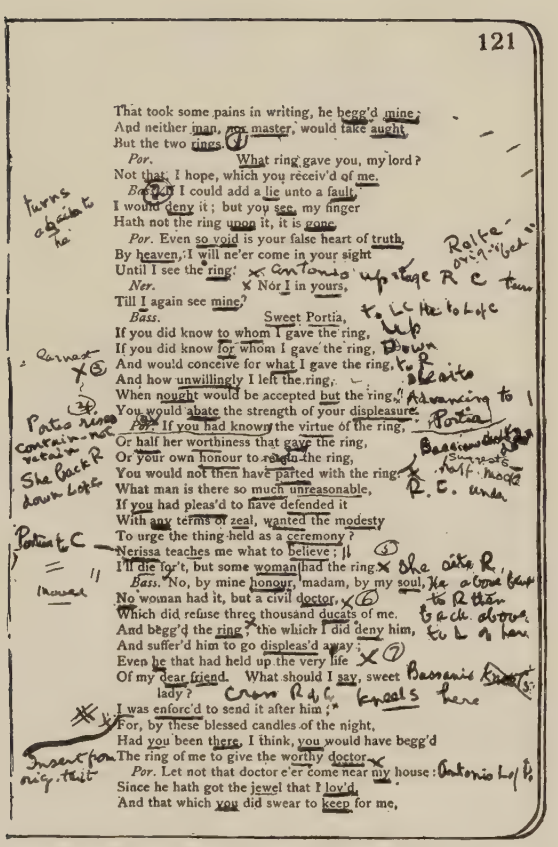
The Alcade, July, 1926, University of Texas.

* * *

Although not a book the July number of the *Theatre Arts Monthly* deserves an honored place on this shelf. The cover proclaims that we shall discover within "What the Moderns Have Done to Shakespeare," and we are not disappointed. For a series of articles, historical and descriptive, and a large number of important illustrations enable us to look upon a panorama of changing conceptions of Shakespearean stage production. A record of permanent value. We should like to see a copy in the hands of every lover of the dramatist.


120
(1) Portia rises
(2) Bassanio to Portia
(3) Portia cross up L of C followed by Bassanio & Nerissa followed by Graziano to R C Antonio C
(4) Bassanio fronts her - she sits at R.
(5) Portia cross up R back of table down L.
(6) Portia to bench R. exits -
(7) Bassanio to L of Portia
(Antonio gazes - grieving scenes)
I would be seal with shame and courtesy.
My honor would not let ingratitude
So much besmear'd Pardon me good lady
Vars. p 263

Facsimile of pages from Julia Marlowe's copy of "The Merchant of Venice."



That took some pains in writing, he begg'd mine;
And neither man, nor master, would take aught,
But the two rings.
Por. What ring gave you, my lord?
Not that, I hope, which you receiv'd of me.
Bass. If I could add a lie unto a fault,
I would deny it; but you see, my finger
Hath not the ring upon it, it is gone.
Por. Even so void is your false heart of truth.
By heaven, I will ne'er come in your sight
Until I see the ring.
Ner. Nor I in yours,
Till I again see mine.
Bass. Sweet Portia,
If you did know to whom I gave the ring,
If you did know for whom I gave the ring,
And would conceive for what I gave the ring,
And how unwillingly I left the ring,
When nought would be accepted but the ring,
You would abate the strength of your displeasure.
Por. If you had known the virtue of the ring,
Or half her worthiness that gave the ring,
Or your own honour to retain the ring,
You would not then have parted with the ring.
What man is there so much unreasonable,
If you had pleas'd to have defended it
With any terms of zeal, wanted the modesty
To urge the thing held as a ceremony?
Nerissa teaches me what to believe;
I'll die for't, but some woman had the ring.
Bass. No, by mine honour, madam, by my soul,
No woman had it, but a civil doctor,
Which did refuse three thousand ducats of me,
And begg'd the ring; the which I did deny him,
And suffer'd him to go displeas'd away;
Even he that had held up the very life
Of my dear friend. What should I say, sweet lady?
I was enforc'd to send it after him;
For, by these blessed candles of the night,
Had you been there, I think, you would have begg'd
The ring of me to give the worthy doctor.
Por. Let not that doctor e'er come near my house:
Since he hath got the jewel that I lov'd,
And that which you did swear to keep for me,

Reproduced from Charles Edward Russell's "Julia Marlowe: Her Life and Art," with the kind permission of the publishers, D. Appleton & Co., from plates supplied by them.

The Shakespeare Association Bulletin

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Edited by Paul Kaufman

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EDITORIAL NOTES

To the first editor of the BULLETIN, Professor Harry M. Ayres, we owe our gratitude for charting the course of this periodical. He had only remote models to follow, for none of the national Shakespeare organizations in various parts of the world have hitherto attempted to focus so many Shakespearean interests and hence their periodical publications have represented only one or two of these interests, notably, as in England and Germany, critical interpretation and research. To him, therefore, fell the responsibility of reflecting within very modest compass the scholarly, the theatrical, and the educational, as well as the general popular interests in the great dramatist,—not to speak of the task of determining the format of this BULLETIN. For this pioneer service all members of this Association and readers of this periodical are particularly grateful, and their best wishes follow Professor Ayres as he goes abroad for a year of sabbatical leave.

* * *

As the present editor takes up his duties he finds not only the BULLETIN but the Association firmly established upon foundations laid by much devoted unseen labor. The probationary period is past, and the future of this organization is assured. Because of Shakespeare's unique and commanding place in our Anglo-American culture, the Association's "founding fathers" believed that some national body might render notable service in correlating the myriad interests that have gathered about the works of the myriad-minded poet, in creating a clearing-house of information about the activities inspired by these interests, and in fostering a sound appreciation of his genius. That this faith was well-grounded is proved by the wide-spread and eager response which has come from every part of the country. But having justified our existence and shown the possibilities of important service, we are now ready to widen the circle of our activities.

* * *

The circle will grow as the Association's family grows, for each new member enlarges the sphere of influence and adds to the financial resources upon which all extension of activities depends. Hence, we invite into the fellowship of the Shakespeare Association of America all who have at heart the spread of Shakespearean appreciation.

This is the only test for membership. We welcome the Baconians, too.

* * *

Is it not strange that we have not heard any rhapsodic pronouncements from them during this year which marks the 300th anniversary of Francis Bacon's death? How significant is their silence after the world-wide celebrations of the Shakespearean tercentenaries in 1916 and 1923! A curious vagary seems at least moribund.

* * *

And a new and greater Memorial will rise on the banks of the Avon. The mysterious burning of the old historic Theatre on March 6 is the event which makes 1926 a memorable year in the annals of Stratford and of Shakespearean interest throughout the world. Since the priceless picture gallery and library were untouched we can regard the destruction of the theatre itself as providential. It is with particular pleasure that we are able to print Mr. Flower's

authoritative statement, the first, we believe, which has appeared from such a source in America.

* * *

We need not emphasize the close ties which unite this Association with Stratford. Nor need we point out the logic of the intimate community of aims which link us to the English-Speaking Union round the globe. The latter body through its various branches does much to honor Shakespeare's name by holding annual celebrations in the form of banquets and other kinds of gathering at the time of the birthday anniversary in April. It is therefore with peculiar gratification that we announce the acceptance of an honored place on the Association's Committee on Co-operation by Mr. John Daniels, national secretary of the English-Speaking Union in America. We are confident that Mr. Daniels will find himself at home in our midst, just as all members of the Association find themselves at home in the organization which he represents. May the two national bodies be drawn closer together as they work for a common cause.

* * *

For the succeeding numbers of the BULLETIN we have the promise of several valuable contributions from America's leading scholars, critics, and actors and a fascinating article on broadcasting Shakespeare. During the course of each year we propose to publish surveys of the notable developments in the principal fields of Shakespearean activities, educational, scholarly, theatrical. Each number will carry the Departments found in the present issue. Other departments, such as a Question Box, will be established as the demand warrants and as funds permit a more pretentious periodical. In the next issue we earnestly hope to announce quarterly publication.

What can you do for the Association besides interesting your friends in becoming members? You can send to the editor news of your Shakespeare Club, notes on the methods of study or stage production proved successful in your school or college, and questions about sources of information on Shakespearean matters. You can send to the Secretary of the Association suggestions about the service which you believe the organization can render to you.

* * *

THE CONTRIBUTORS TO THIS ISSUE

Archibald Flower is chairman of the Board of Governors of the Shakespeare Memorial, Stratford-on-Avon, and has been mayor of the city several times. In his devoted service to the interests of the Memorial he continues the tradition of his uncle, Charles Flower, who by his vision and generosity, was largely responsible for the original erection of this monument to the poet's fame.

As we go to press we learn with pleasure that Mr. and Mrs. Flower are landing in America this month and are planning to spend a few weeks in this country. We assure them of the heartiest welcome wherever they may go.

* * *

Dr. Samuel A. Tannenbaum has been for many years a practicing physician in New York City. Of late years he has devoted himself particularly to Shakespearean research. Among his publications are extensive studies of "The Booke of Sir Thomas Moore" and of Shakespeare's will and signatures.

Fleischmann

HELENE THIMIG AS CORDELIA

"To Max Reinhardt, as director, and Ernest de Weerth, as his designer, *King Lear* was defined by no time or place. It was a tragedy of abstraction, dominated by cold and relentless people. 'O, ye are men of stones,' was almost taken as the key to the play. Accordingly, de Weerth dressed his characters in rubber, which under the proper lights gave them a statuesque aloofness and caught the intention of the production. The costume of Helene Thimig's Cordelia, without any historical tags, and yet with a distinct and haunting dignity, was typical of the dressing, which contributed to the desired insensification of the play."

From the July number of *Theatre Arts Monthly*, to whose editors we are indebted for permission to reproduce this illustration.

THE CLUB FORUM

CONDUCTED BY THE EDITOR

In opening this department of the BULLETIN in the last issue I sent on behalf of the Association cordial greetings to all the Shakespeare study groups in America. I congratulated them upon the invaluable influence which they have exerted in their communities; and I expressed the confidence that they will push on to greater accomplishment in the days to come.

It is inspiring to think of the many thousands of men and women, particularly of the women (who predominate in numbers), meeting regularly in every part of the land to participate in cooperative appreciation of the dramatist. Geographically we are separated by immense distances and without some national clearing house we must remain isolated in ignorance of one another's activities. For the local groups which are affiliated with the General Federation of Women's Clubs, this splendid national organization with more than two million members has proved a stimulating and directing influence past reckoning. All who have at heart the cause of Shakespearean study in America must be forever grateful for such notable and signal service. No body of people could be more keenly appreciative of this enheartening achievement than the members of this Association, I am sure, and the last thing we would do is to duplicate in any way the activities of the Federation. But many of the women's clubs and of course all the organizations which include mere men do not come under the beneficent influence of the national body. To these in particular the Association would be of service, as well as to the affiliated clubs in a supplementary capacity.

The aim of this Forum is, then, to make all of us members of study groups more conscious of our common enthusiasm and love for Shakespeare; to offer opportunity of becoming acquainted with each other; to exchange our ideas and suggestions about programs and about Shakespearean study in general; and to catch the inspiration that comes from news of each other's activities and methods.

In the last issue I described the annual programs of eleven clubs or societies as widely separated as New Rochelle, N. Y., and Oakland, California. These outlines have proved highly suggestive and helpful to other groups and have inspired extensive correspondence. More recently I have received the attractively printed program of the Shakespeare Club of Shawnee, Oklahoma, and the elaborate study outline of *Henry V* used by the Club of Kendallville, Indiana. I must acknowledge with pleasure the 1926-27 program of the Manchester (N. H.) Shakespeare Club. All groups are cordially invited to send in their programs for this year.

Those who are searching for suggestions about programs and who have not seen the last number of the BULLETIN I would first of all refer to the rather full descriptions of programs in that number and also to the general suggestions there given. (The Secretary will gladly send issues of the BULLETIN.)

And now the Forum is open to all. Send your programs, your questions, your suggestions.

". . . if you please
To trust us in your business, we are ready
To use our utmost studies in your service."

ASSOCIATION NEWS

THE ANNUAL MEETING OF 1926

The third annual meeting of the Association held at the National Arts Club, 15 Gramercy Park, New York City, on May 8 and attended by fifty members, began with a luncheon which was a notable occasion. After reading messages of greeting from a number of distinguished members and well-wishers, President Thorndike introduced Mr. John Daniels, national secretary of the English-Speaking Union in America. Mr. Daniels spoke eloquently of the aims and activities of his organization and pointed out the affiliation of interests with those of the Association.

Mrs. Katherine Emmet Bement then gave an interesting account of her adventures in broadcasting Shakespeare and read some of the many amusing letters which she receives from her radio auditors. Dr. Samuel Tannenbaum continued the program with an absorbing discussion of the authorship of "The Booke of Sir Thomas Moore," which many scholars have ascribed to Shakespeare, presenting evidence that the mooted "Addition" of the play was written by five dramatists whom he named, and an unknown sixth collaborator who may have been Shakespeare.

Mr. E. H. C. Oliphant, a visiting scholar from Australia, brought greetings from the Antipodes and spoke of the musical settings of Shakespeare's songs, upon which he is an authority.

Between these addresses Mrs. Marion Owen Weiser rendered Shakespearean songs, with settings composed by another gifted member, Mrs. Eleanor Everest Freer of Chicago, and as conclusion of the program Miss Jessie K. Watson presented a selection from "The Taming of the Shrew."

At three-thirty President Thorndike called to order a meeting for the transaction of business. Reports of officers and committees were read and approved. The secretary, Miss Martin, reported that during the year she had written 700 letters, sent out 1100 notices and 1000 Bulletins, besides receiving applications for membership and keeping the files and records. Over 400 members, she stated, represented 38 states. The treasurer's report showed total receipts of $1,016.66 and expenditures of $623.11, leaving a balance of $393.55.

Votes of thanks to the secretary and the treasurer were passed, and also to Mr. Arthur Heine for his generous cooperation in sending out the BULLETIN and to Dr. Tannenbaum for presenting to the Association the results of his researches before publishing them.

* * *

MEETING OF THE EXECUTIVE COMMITTEE AND THE BOARD OF DIRECTORS

At a meeting of the Executive Committee and Board of Directors held at the National Arts Club, New York City, on May 20, 1926, the present officers were re-elected together with members of the Board of Directors of the class of 1929. Plans for promoting the purposes of the Association were then discussed at length. It was voted that a conference of the Committee, the Board, and chairmen and representatives of all committees should be held on October 30 in the same place. All members of these groups are requested to make every effort to attend, as important plans for the year's work will be formulated at that time.

The chairman of the committee on Shakespeare Day, Miss Caroline B. Parker, The Century Co., New York City, will be happy to communicate with organizations desiring suggestions about the observance of the birthday anniversary in April.

The Curator, Mrs. Tunis G. Bergen, 1 Gramercy Park, New York City, will be glad to receive volumes, monographs, reprints of articles, pictures of all kinds, music and all other material which is appropriate in a Shakespearean Library. Presentation copies from authors will be particularly welcome.

A SHAKESPEAREAN ROMANCE

1. Who were the lovers? *Romeo and Juliet.*
2. What was their courtship like? *A Midsummer Night's Dream.*
3. What was her answer? *As You Like It.*
4. When did the marriage take place? *Twelfth Night.*
5. Of whom did he buy the ring? *The Merchant of Venice.*
6. Who were the best man and maid of honor? *Anthony and Cleopatra.*
7. Who were the ushers? *Two Gentlemen of Verona.*
8. Who gave the reception? *Merry Wives of Windsor.*
9. What kind of a place was it? *Hamlet.*
10. What was her disposition like? *The Tempest.*
11. What was his chief occupation? *The Taming of the Shrew.*
12. What caused their first quarrel? *Much Ado About Nothing.*
13. What was their married life like? *A Comedy of Errors.*
14. What did they give each other? *Measure for Measure.*
15. What did their friends say after it was all over? *All's Well That Ends Well.*

—From an article, "The Wing Wherewith We Fly,"
by Helen M. Francis, The English Journal, June, 1926.